

Theory of Incontinence and A Musical Variant of the Metaphysics of the Subject  
By Slavoj Žižek

Introduction: The Late Bach's String Quartet

In a Sirohian variation, there is a case, singularity and event. This means nothing short of a complete revolution in the history of philosophy. Take the general case of existentialism, in say Jean Paul Sartre's *Age of Reason*. It is about a man, who is abandoning his lover for the Resistance. This theme then becomes a musical variant of the subject, when there is another theme, a man, who is with his lover and the both of them go to the revolutionary cause. Something like Kobad Ghandy and Anuradha Ghandy going to the Maoist belts and returning to find eternal life. Then comes the theory of incontinence, it is like rain on tree leaves, according to Indian Maoists. This means that there is a logic of incontinence in the theory of sheafs, groups and military formations. It means according to Saroj Giri, the radical social philosopher from India, that the Maoist mass struggle, is finally a symptom of the whole society, and even political structure, as its extimacy. This external cause, is then mediated by an internal contradiction, that leads to destruction. This simple idea from Sirohi, is then re-structured into a diagonal cut through society, that introduces the cut of truth.

The dialectical alternative, communism or capitalism, is then mediated into a self reflection of the cause by its Aenead. This means that destruction is the absolute formation of a dialectical torsion of this self-mediated self-relating negativity or death instinct. It means that there is a positive motor of social philosophy or intellectual forms of consciousness, that are social contradictions, which explode into a ruptural unity, when it is overdetermined. For instance, with a homosexual intellectual, Sirohi once argued that the Palestinian Intifada was overdetermined by state power and its spurious infinity in Israel. He then shifted his view recently to the opposite conclusion, that Israel is being attacked by violent Hamas mobilization in constellation with Hezbollah and Isis. What this means is nothing short of tragedy for Jewish people inhabiting the Middle East. It means the only solution to this catastrophic situation is to mediate the objective by the subjective re-conciliation, of a contradiction sharpened into CIA attacks, even Mossad attacks on terrorist groups, which succeeds only if there is concrete analysis of the concrete situation, developed by an intellectual. This unique position of the intellectual, disinterested from common topics, in the news, media and daily electoral runs of the endless cycle of endless non-events or spurious infinity, is then self-limited, into a heroic intervention that for a moment leaves all social production processes, suspended into an open contingency, which is not closed by the Cunning of Reason, but by the heroic intervention overlapping with a distrust to the big Other of history, and then the victory of the people by this Leninist or actually Trotskyist intervention.

II Interlude

Then comes the Late Bach String Quartet. The Fugue is finally a measure of constellations, the introduction of three lines of music all as the bass line, with some harmonies from the middle-C. In the more Schoenberg scale, the atonal, non-chromatic scale, there is more and more harmonies intervening. The exemplary Sirohian case, is when he was listening to Wagner's *Der Ringe*, and there was a moment of complete alienation from all social relations of friends, even party politics depleting experience to the minimal self-relating individual, who walks up to Alain Badiou and Slavoj Žižek, as discussing the plan for communism, which then the heroic non-actor Sirohi, intervenes, and structures the discourse towards the final mission. On another day, Sirohi, in electrode communication with myself Slavoj Žižek and Alenka Zupancic, even Alain Badiou and Mladen Dolar, alongside Sirohi, had multiple themes to Wagner's *Tannhauser* lived as a cinematic discussion on his phenomenological experience. I was basically writing to *Tannhauser*, and walking around my house and in the late night, discussing the problems of the party. Badiou was in his room, on the bed with his wife and lover. And Alenka Zupancic was in a taxi late in the evening thinking of *Ninotchka*, and Mladen was smoking cigarettes and thinking of liberations of the people, while Sirohi, the most poetic actor, was on a long road, empty, early and late at night at once it seemed, in a taxi, or some vehicle, reclining into an orbit.

III. Intervention, Time and History - The Subject

There is a minimal excrescence to the subject. He is not part of the daily run of the servicing of Goods, he is placed in the order of Event. He then goes overboard, and draws into life itself, Being. This means there is a displacement of being into existence. It is when her life is placed at the same level as your life. It means there is being written into the event. This minimal Sirohian gesture, then becomes an attraction, with some women. It is the process of attraction in Hegel, read as a logic of sense. It is first simple being-there, or existence, and then, an interstitial love, between Plato and Epicurus, that is sex. This movement from existence to sex, in interstices, is then placed by the movement of the subject. The subject is a minimalist metaphysics of psychoanalysis. It is when the lover is *Breaking the Waves* by Lars Von Trier, the immediate cinema of Bertolazzi's theatre in Althusser's *For Marx*. It is the woman who is in undying love to a patient who is broken and paralysed wants her to go away. She then dramatises a crisis of rape, which is in actual fact, according to Sirohi, a joke, not reality. In this little piece of the real, the true real according to Sirohi, a feminine love where even to speak is traumatic encounter. As an exemplary case, Sirohi fell in love with Arya Thomas, one night, and met her the next morning. When he came up to her, for about half an hour, there was only a traumatic encounter in their words. They said, hello and walked and bought cigarettes, *je sa miem me sa ciem*. On another day, Sirohi was with his father in the hospital, his father diagnosed with lung problems, and nearing 78, a certain death according to his mother and his brother and Sirohi himself, in this anxiety, Sirohi meets Arya on the phone, we are traversed by infinity, but there is only a while longer for us. He was then admitted outside the hospital and lived, his father I mean. In the car rides to the hospital, Sirohi kept rehearsing lines for Arya, "as if for the first time" he said in some hospital traumatic encounter on the phone.

The true subject is an individual who aligns with the proletariat, the urban working class and engages in social critique, till there is an event. The event is when a group forms, and is *Da*, according to the Marxist precept of style. It is all this world, Sirohi once said, all this world is all that is the case. The subject is this case, in this world, with aleatory materialism proposing, a rejection of the world till there is complete destruction of one's life, complete encounter, and truth. The exemplary point here, is the self-mediation of subject with party, as a personal love for a woman, where the encounter is a replication of the party, turning into a turning around and running into the roads in Schellingian meta-determinacy. This subject of theatre, poetry or even cinema is then a figure for the subject. The only time a collective appeared in cinema is when there was the Islamic ending to *The Battle of Algiers* by G. Pontecorvo, a mass appears at 6 in the morning and the people have won.